CAIRO MUSEUM

A SHORT DESCRIPTION
OF
THE OBJECTS FROM THE TOMB
OF
TUTANKHAMÛN

BY

THE CURATORS OF THE MUSEUM

SECOND EDITION

LE CAIRE
IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

1927

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OF

TUTANKHAMÛN

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A SHORT DESCRIPTION

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THE OBJECTS FROM THE TOMB

OF

TUTANKHAMÛN.

This catalogue contains a brief description of the objects exhibited on July 1st 1927, replacing that issued six months ago.

The objects are on the north-east side of the Museum on the first floor; being contained in galleries **M**, **N**, **R**, and **T**, in which are cases **1** to **28**, **43** to **48** and cupboards A, B, E and F, and in a room opposite case **1**, in which contains the coffins and jewels of Tutankhamûn (cases **29** to **42**).

The description begins in the last-mentioned room.

ROOM CONTAINING THE COFFINS

AND JEWELS.

CASE 29.

219. — The third and innermost of the three anthropoid coffins of Tutankhamûn, the one which held the actual mummy. The mummy itself is not here, but has been left in the Valley of the Tombs of the Kings, where it will remain.

The coffin is of thick plates of gold, admirably chased both inside and outside. The king, represented as Osiris, has his arms crossed on his breast and holds in his hands the ☥-sceptre and the *flagellum*. On his forehead are seen the vulture and the uræus. He wears a necklace consisting of two rows of thin disks, mainly of red and yellow gold and partly of blue fayence. Round his chest the deities of Upper and Lower Egypt, in the form of a vulture and a bird with the head of an uræus, stretch out their wings, which are made of small plaques of gold, stone and glass set in cloisons of gold. Below these the two goddesses Isis and Nephthys encircle the king's legs with their expanded wings. — A work of unparalleled splendour and sumptuousness.

17. — *Ushabti* (funerary statuette) in brownish wood, of very fine work. The face is a portrait of king Tutankhamûn.

403 and **406.** — Two sceptres in the form of crooks ☥. They are of bronze, covered with gold and blue or black glass.

404 and **405**. — Two examples of *flagellum;* the «lashes» are of wood covered with gold and blue and green glass, and the handle is of bronze covered with gold and blue glass.

CASE 30.

Five specimens of bird-collars; these are variations, specially adapted for the king, of the great collar called *usekh*. The artist has given materialistic expression in these jewels to the idea symbolised by two titles of the royal protocol — the title of Horus, represented by a falcon, and the title of "Lord of the Two Diadems", that of the South and that of the North, placed respectively under the protection of the vulture and of the uræus (with the body of a bird). Each of the five collars is provided with a pendant, which hung over the back and served to counterbalance the weight of these sumptuous ornaments.

312 and **313**. — These two collars are cut out of sheet gold. The leading motif consists in one case of a winged uræus, in the other case of a falcon; both have their wings extended in the shape of a crescent.

314. — Royal collar, flexible, composed of thirty-eight plaques of gold with cloisons filled in with polychrome glass. The plaques form the expanded wings of the falcon which occupies the centre of the collar.

315 and **316**. — Two other royal collars, flexible, of the same type as the preceding, but still richer and more highly finished. In one of them the vulture forms the leading motif : the curving wings contain no less than two hundred and fifty plaques of gold

with cloisons. In the other, the vulture and the uræus are grouped together, symbolizing by their union the authority of the king over the two divisions of Egypt.

CASE 31.

Contains six collars.

First, four new specimens of bird-collars, cut out of sheet gold, of the same type as nos. **312** and **313** (case **30**) previously described. The birds, whose curving wings form the outline of the collars, are as follows :

318. — A vulture and a winged uræus side by side;

319. — A vulture;

320. — A winged uræus;

321. — A falcon.

Three of the above collars have their counterweights beside them.

The two other collars, nos. **322** and **323**, are of the traditional *usekh* type, cut out of sheet gold. The counterweight is attached by means of gold wires which hook into two pieces, shaped like falcons' heads, which form the ends of the collar.

CASE 32.

220. — Solid gold mask which covered the head of Tutankhamûn's mummy. It is an admirable portrait of the king, in which the richness of the material is equalled by the perfection of the work. The head is covered by the *nemes* or royal hood, adorned

with inlaid stripes of blue glass, and is surmounted by the vulture and uræus, emblems of royalty. The eyebrows and eyelids are inlaid with lapis lazuli. Over the breast is spread a large necklace inlaid with stones and glass; the ends by which it was attached are in the form of two superb heads of falcons.

265. — Beard belonging to the mask : of gold and faded blue glass.

266. — Necklace with a large scarab of resin in a circlet of gold.

267. — Necklace, intended to adorn the mask, made of three rows of thin disks of gold and blue fayence.

CASE 33.

On the left, a series of richly and variously decorated finger-rings.

78. — Solar boat in gold, bezel of a ring, of which the rest is missing.

67 and **242.** — Each of these is a triple ring with a solar boat for bezel. Gold and lapis lazuli.

69. — Triple gold ring surmounted by three scarabs, two in gold and one in lapis lazuli.

70, 243, 244, 253. — Four double rings with double bezels, one in gold, another in lapis lazuli, a third in green chalcedony and a fourth in resin.

250 and **251.** — Two smaller double rings with double bezels. One is made of wood covered with gold leaf; the other is of solid gold.

249, 252, 73. — Three plain rings of solid gold.

248. — Ring composed of two uræi side by side. Gold with glass inlay.

68. — A double ring of gold. On the double bezel, finely engraved, is a figure of the king standing.

72, 245, 77. — Three gold rings; the bezel, inlaid with glass, bears a representation of the solar boat.

254, 255, 241, 247, 246. — Stirrup-shaped, tapering gold rings. The bezel is a revolving scarab (nos. **254** and **255** of lapis lazuli, no. **241** of chalcedony, no. **247** of a greenish stone and no. **246** of turquoise).

Above, and to the right of the rings, a series of bracelets :

234. — Gold bracelet, ornamented by a mystic eye (*udja*) in blue glass.

235. — Gold bracelet, ornamented with a piece of crocodile skin set in an oblong plaque.

236. — Gold bracelet, the main ornament of which is a vulture in carnelian.

240. — Tall gold bracelet with vertical bands of inlaid glass imitating lapis lazuli, turquoise and carnelian.

256. — Gold bracelet inlaid with stones. At the two ends are the royal cartouches. In the middle are three large scarabs (two in lapis lazuli and another in greenish stone), framed by four uræi.

257. — Gold bracelet of the same type as the preceding. The scarabs are of lapis lazuli.

237. — Bracelet, of which one half is composed of three rows of round beads of carnelian, amethyst, green felspar and gold.

238. — Gold bracelet, similar to no. **234.**

239. — Bracelet of the same type as no. **235**, except that the central plaque is adorned with a piece of greenish stone.

260. — Bracelet composed of three rows of long beads of carnelian, lapis lazuli and glass and a large mystic eye in carnelian.

261. — Bracelet composed of a dozen little gold chains securing a gold medallion, decorated in filigree, in which is fastened a plaque of lapis lazuli.

262. — Bracelet of the same type as the preceding.

263. — Bracelet composed of nine strings of glass and gold beads and of a mystic eye in carnelian.

264. — Bracelet of four rows of beads of lapis lazuli and gold with a large scarab of greenish stone in the centre.

CASE 33 *b*.

227 to **232**. — Fine series of pectorals or breast ornaments :

227. — Rectangular gold frame, which is filled by three large scarabs in gold and lapis lazuli and from which hang lotus flowers and buds of polychrome glass set in gold. A chain of five rows of gold beads attaches the pectoral to its counterweight, an open-work plaque of gold representing the genius of eternity holding the royal cartouche above his head.

228. — Vulture with extended wings; pieces of polychrome glass set in cloisons of gold reproduce the sheen of its feathers. The counterweight is formed of two resting doves (?), wrought in the same technique. The connecting chain is composed of links of gold and lapis lazuli alternately.

229. — Gold pectoral with glass inlay, reproducing one of the cartouches of Tutankhamûn. A magnificent gold chain with doubled-over links unites the pectoral to its counterweight, an egg-shaped pendant, decorated with two lotus flowers.

230. — Vulture with extended wings, crowned with the disk and holding in its claws the seals of eternity. Gold with glass inlay. A pretty gold chain attaches pectoral and counterweight.

231. — This pectoral, made of gold inlaid with glass, represents the mystic eye protected by the uræus and the vulture. The counterweight is formed of the amulets .

232. — Same motif, except that the mystic eye is of blue fayence. The chain is of beads of gold and blue fayence.

Above the pectorals :

225. — Gold dagger with richly decorated handle. On one of the faces of the sheath are finely chiselled representations of wild animals, carried out in a style recalling the Aegean.

226. — Dagger, remarkable for the fact that its blade is of *iron*. The handle, of gold inlaid with glass, ends in a knob of rock-crystal. The gold sheath is beautifully chased.

CASE 34.

84. — Large gold pendant, the elements of which form one of the cartouches of Tutankhamûn ; inlaid with carnelian and blue glass.

75. — Scarab crowned with the disk ●, in gold and glass.

65. — Large scarab of gold and lapis lazuli. On the flat face is a fine engraving of the king escorted by Atûm and Horus.

79, 81, 82. — Three scarabs (limestone, turquoise and amethyst).

86. — Royal sceptre , of gold and blue glass, the latter imitating lapis lazuli.

85. — Necklace of large gold, carnelian and glass beads, to which is attached a pendant representing a serpent-goddess of gilded wood.

71. — Sun-boat of gold and silver.

76. — Winged scarab of gold and bronze.

268. — Necklace of four strings of round beads. Gold and glass.

270. — A trapping, composed of seven gold plaques with inlay of polychrome glass, which was laid on the royal mummy.

269, 271 to 276. — Various amulets :

269. — Head of serpent. Carnelian and gold.

271 and **272.** — Lotus-shaped columns of gold and green felspar.

273 to 275. — Funerary divinities, Anubis, Thôut and Horus, in gold and green felspar.

276. — Knot of Isis , in red jasper.

224. — Gold pectoral, in the form of the human-headed bird which symbolizes the soul in mid-flight. The bird, which holds in its claws the seals of eternity, wears a diadem identical with that of Tutankhamûn (see no. **317**, case **35**). Its feathers are made of pieces of glass set in cloisons of gold.

66 and **83.** — Reddish gold plaques, with openwork design, decorated with filigree work in yellow gold.

233. — Flexible uræus, of gold and polychrome glass.

CASE 34 *b*.

277 to 284. — Four pairs of large inflexible rings of gold and glass, which may have been intended to be worn on the forearm.

285 to **290.** — Small gold bracelets, among which note :

285. — Decorated with a sitting falcon in carnelian, a disk on its back.

286. — Decorated with a mystic eye of iron.

287 and **288.** — Decorated each with a long stender bead (one of carnelian, the other of lapis lazuli).

291 to **311.** — A series of amulets, among which note :

291. — Gold serpent.

292. — Vulture with wings spread, cut out of sheet gold.

294. — *Dad* 𓊽 in gold, with finely engraved inscription.

295. — Scarab of resin, in a circlet of gold, bearing the image of the *bennu* bird.

296. — Model headrest, in iron.

301. — Double uræus, of gold.

308. — Uræus with human head and with wings, of gold.

309 and **310.** — Girdle knots, of gold.

311. — Embalment plaque, of gold.

CASE 40.

(The jewels exhibited in cases **30**, **31**, **33** and **34** were all found either on the body of the king or near his sarcophagus, while those

in cases **40** and **41** were found in caskets placed in the annex to the sepulchral chamber.)

342 to **345** and **347** to **354**. — Rich series of pectorals :

342. — Vulture with spread wings, crowned with the solar disk, of gold, inlaid with semi-precious stones : turquoise, lapis lazuli and carnelian.

343. — On the body of a vulture with spread wings is placed a scarab (of chalcedony) which supports a boat containing the *udja* eye and the solar disk. At the bottom of the pectoral hang lotus buds. The whole is in *cloisonné* work inlaid with semi-precious stones.

344. — Rectangular frame occupied by a scarab flanked by two apes. Of gold, lapis lazuli, turquoise and carnelian. The chain attaching the pectoral to the counterweight is composed of a series of little open work plaques, formed of various amulets and hieroglyphic signs in turquoise, lapis lazuli and gold. The counterweight has the form of a *naos* containing the -genius holding the seal of eternity, and is flanked by two serpents wearing the crowns of the North and the South (calcite and glass).

345. — Scene of the king between Ptah and Sekhmet, set in a rectangular frame, of gold overlaid with silver and inlaid with glass and decorated with various symbols, royal cartouches amulets, etc. The counterweight represents a *naos* where the king can be seen before Māet, who protects him with her wings. Below are strings of beads in glass, gold and electrum.

347. — Vulture with spread wings wearing the *atef*-crown. Of gold inlaid with semi-precious stones.

348. — Winged scarab combined with other signs to form one of the cartouches of Tutankhamûn : In gold, inlaid with semi-precious stones (compare nos. **229** and **84**).

349. — Pectoral of gold, lapis lazuli and green felspar (Amazon stone) showing the same ornamental motif.

350. — Large scarab of lapis lazuli, flanked by two serpents, in a boat. The chain, decorated with two other scarabs and plaquettes and ornamented with various symbols, ends with two vultures with spread wings who hold the counterweight, on which are two serpents. Of gold, inlaid with semi-precious stones.

351. — Golden boat bearing the solar disk (in silver), supposed to be floating on a pool from which emerge lotus stems; of gold inlaid with lapis lazuli and green felspar. The chain is made of four parallel rows of long round beads of gold and semi-precious stones. A lotus bouquet, terminating in strings of beads, acts as a counterweight.

352. — Vulture with spread wings, of gold inlaid with stones.

353. — Counterweight of a pectoral representing the -genius holding up the *udja* eye between two upright serpents. Of gold, inlaid with semi-precious stones and glass.

354. — Pectoral of gold inlaid with stones, forming one of the cartouches of Tutankhamûn between two upright serpents. Below are hung lotus pendants.

346. — A kind of stole composed of seven parallel rows of little disks of green fayence, broken at regular intervals by thirteen narrow spacers' of electrum. At the ends are the royal cartouches, placed horizontally. The stole is lengthened by ☥-signs of gold and glass.

355. — Cover of a box in gold and glass.

356. — Clasp of a piece of jewellery representing a scarab flanked by two serpents. Of gold and semi-precious stones.

357. — Flexible bracelet composed of long and round beads of electrum, lapis, carnelian and green felspar. The clasp bears a large scarab of lapis, surmounted by the king's cartouche.

358. — Clasp of a piece of jewellery, composed of one of the cartouches of Tutankhamûn, flanked by two upright serpents. Of gold, silver and stones.

359. — Flexible bracelet, composed of long and round beads and of minute scarabs of gold, turquoise, lapis and carnelian. The catch is an oval plaque of gold, holding an amethyst scarab.

360. — Gold bracelet, decorated with a large lapis-lazuli scarab.

361. — Ring, of gold and green fayence.

CASE 41.

362. — Necklace composed of large round beads, one of gold, the others of resin and lapis lazuli.

363 to **367.** — Series of ear-pendants. They were attached to the ear by means of pairs of small tubes, one engaging in the other. At the free ends of the tubes are disks, which vary in size and richness of ornamentation.

363. — Each pendant consists of two disks, of which one holds a pair of uræi. Of gold, carnelian and glass.

364. — From the system of attachment hang *usekh* collars in miniature, from which emerge heads of falcons in blue glass. The pendant is lengthened by five chains in the form of uræi of gold and glass.

365. — Simple disks decorated with uræi. Of gold and glass.

366. — The system of attachment supports a golden circle surrounded by a decoration of small disks; in the centre is the king standing between two uræi. Six little strings of beads hang below the pendants. Of gold, carnelian and glass.

367. — Pendants of the same kind, but with the gold circle replaced by a ring of large round beads of gold and resin.

368. — Pectoral, consisting of a scarab of lapis lazuli between two uræi, of gold, glass and calcite.

369 to **376.** — Series of eight pectorals, all of gold inlaid with glass, and having the form of rectangular *naos*. The *naos* are occupied by divine figures and symbols :

369. — Isis and Nephthys with spread wings.

370. — A vulture extending its wings.

371. — A large scarab of stone flanked by Isis and Nephthys kneeling.

372. — A winged scarab of stone, flanked by Isis and Nephthys kneeling and surmounted by the winged solar disk.

373. — A winged scarab of green felspar.

374. — Nût, with spread wings, mounted on a gold base covered with inscriptions.

375. — A *dad* , surmounted by the solar disk in carnelian and flanked by the goddesses Isis and Nephthys.

376. — Osiris (clad in silver), flanked by a vulture and a winged uræus.

377. — Mirror-case having the form of the ringed cross . Of wood covered with gold leaf.

378. — Another mirror-case, in the form of the genius of eternity with a large oval on his head. Of wood covered with gold (the fronds are of gilded bronze).

379. — Papyrus-polisher of ivory and gold.

380. — Ivory palette on which are represented six receptacles, of which four are still filled with cakes of pigment.

381. — Palette, of wood covered with gold leaf, containing two cakes of pigment, one red and one black, and four reeds.

382. — Palette, of ivory and gold, containing two cakes of pigment, one red and one black, and seven reeds.

383. — Reed-case in the form of a colonnette. Of wood, ivory, and gold inlaid with glass.

CASE 35.

317. — Royal diadem of gold, found on the actual head of Tutankhamûn. It is formed of a plain band, decorated with gold rosettes inlaid with carnelian. In front are erected the royal emblems, — the vulture and uræus — symbols of the union of Upper and Lower Egypt. The band is held together behind by a rosette of lotus-shaped flowrets, serving as a clasp; from this hang two long ribbons, decorated like the band, which fall over the back of the neck, and two shorter and slanting pendants, each of which ends in a uræus.

223. — Perfume box, of gold, with silver base. It is in the shape of two cartouches side by side, on each of which is represented the king, wearing the lock of childhood, with *flagellum* and crook in his hands, squatting on the symbol of festivals. The double lid is surmounted by two pairs of ostrich plumes enclosing the solar disk , of gold inlaid with glass.

258 and **259.** — Bands of sheet gold, found on the forehead and temples of the mummy.

CASE 36.

222. — The second of the three anthropoid coffins of Tutankhamûn. It contained the gold coffin (case **29**) and was itself enclosed

in another wooden coffin, still larger, which remains in place in the Valley of the Kings.

It is made of wood with a thin coating of gold, on which is an inlaid ornamentation of light blue, dark blue and red glass. The head and hands are covered with thicker gold. The king is represented as Osiris, the *flagellum* and crook in his hands, the royal emblems on his forehead. The deities of Upper and Lower Egypt (vulture and uræus-headed bird) cover his breast with their extended wings.

CASE 37.

327. — Gold sandals, found on the feet of the royal mummy.

328 and **329.** — Ten golden finger-stalls which protected the hands of the mummy.

330 and **331.** — Ten golden toe-stalls which performed a similar service for the feet.

334 and **335.** — Two gold belts.

341. — A pair of sandals of leather decorated with gold and glass.

CASE 39.

336. — Trappings, of gold inlaid with glass, which were placed over the bandages of the royal mummy.

GALLERIES M, N, R, T.

CASE 1.

16. — A wooden mannequin, coated with painted stucco, perhaps used for fitting on the King's robes.

CASE 2.

20. — Ebony bed with frame covered with string mesh painted white. At the foot is a vertical panel (ebony, ivory and gold), divided into three openwork compartments, on each of which is represented the god Bes, flanked by two lions. The function of Bes was to protect the sleeper from evil spirits.

CASE 3.

221. — Large funeral bed in wood sculpted and covered with gold leaf. It is supported by two fantastic animals with slender bodies and lion paws, whose heads suggest both the hippopotamus and the crocodile. The teeth and the tongue are of ivory, painted red. The object of these animals was to protect the dead king in the other world and to devour his enemies.

CASE 4.

95. — Another bed of similar design to no. **20** (case **2**), but simpler; of wood painted white.

CASES 5 AND 6.

181 and **96.** — Two life-sized statues of Tutankhamûn. They were found in the antechamber of the tomb, posted like two sentries at the right and left of the entrance to the sepulchral chamber. The king is represented as walking, with a mace in his right hand and a stick in his left. He is clothed in the *shenti* with a triangular apron, and wears sandals and a large necklace and bracelets. On his head, in one case (no. **96**) he wears a headdress called the *nemes*, and in the other case (no. **181**) a rounded wig. On the foreheads are uræi, the insignia of royalty.

The statues are of wood, covered with a black varnish, and are partly gilded. The margins of the eyes and the eyebrows are of gold. The uræi and the sandals are of gilded bronze.

CASE 7.

98. — Body of a wooden chariot, covered with gold leaf with *repoussé* designs. Inside, below the royal cartouches, are a double series of prisoners, alternately negroes and Asiatics, bound by the neck with ropes, whom the king, represented as a sphinx, treads beneath his feet. At the back of the chariot are two curious figures of the god Bes.

CASE 8.

97. — Body of another chariot in wood covered with gold leaf with *repoussé* designs and inlaid with bands of polychrome glass. In the middle are the two cartouches of the king and queen which

are protected by a falcon with outspread wings. Between the top of the chariot and the exterior border are represented a series of six prisoners, negroes and Asiatics.

CASE 9.

99. — Two chariot wheels of wood, completely cased in gold.

113 and **114.** — Two disks, which can revolve about their axes, and which are armed with spikes, which may possibly have been fixed to the harness with the object of preventing the horses from turning from the direction in which they were to go.

CASE 10.

100. — Two chariot wheels of wood partly covered with gold.

115 and **116.** — Two disks similar to nos. **113** and **114.**

CASE 11.

101 and **102.** — Axles of the two chariots exhibited in cases **7** and **8.**

103 and **104.** — Yokes of the same chariots.

105 to **108.** — Four saddles from the harness of the same chariots, one pair being decorated with heads of the god Bes in gold.

109 and **110.** — Two figures of captives in gilded wood, originally attached to some part of the royal chariots.

111, 112. — Two gilded wooden falcons, each crowned by the solar disk, one **(112)** bearing the prenomen of the king in relief. They were probably attached to the outer ends of the poles of the royal chariots.

CASE 12.

13. — Wooden box with panels of blue fayence and ornamentation in gilded plaster. On the long sides are lines of cartouches flanked by uræi. The knobs are of violet fayence with the cartouche inlaid in pale blue paste.

15. — Ebony stool, with ivory inlay and gold fittings. It represents a folding-stool covered by an animal's skin, the legs ending in ducks' heads.

CASE 14.

6, 7, 8, 9. — Four large alabaster perfume-vases; nos. **7** and **8** are mounted on to elaborately decorated stands, and nos. **6** and **9** on to four-footed supports. The vases, whose necks are of various lengths, are flanked by the symbolical plants of Upper and Lower Egypt, the papyrus and the lotus, and by the emblem of millions of years .

Vase no. **6** is still sealed.

185. — Very fine alabaster perfume-vase, decorated with gold and ivory. This vase, which is surmounted by a vulture, has the form of the hieroglyphic sign , which symbolizes the union of the two parts of the country. Lotus and papyrus plants are entwined

round the neck of the vase and fall over on either side. Two Nile-gods, standing erect, support the hanging stems, and are themselves crowned by lotus and papyrus bouquets and hold two light colonnettes on which are royal uræi. The whole is mounted on a four-footed support, decorated with royal cartouches protected by two falcons.

CASE 16.

184. — Translucent alabaster lamp in the form of a chalice resting on a four-legged stand. It has the peculiarity that when the interior is illuminated, it shows, on the outside, a scene of the intimate life of the palace : the queen, standing, presents to the seated king two long palms, symbols of innumerable years.

11. — Fine translucent alabaster cup, shaped like an open lotus flower. Round the edge of the cup is a hieroglyphic text wishing the king prosperity and long life. The handles of the cup represent two lotus bouquets surmounted by genii denoting eternity.

183. — Cylindrical vase of alabaster, inlaid with paste, which contained perfume. The surface is decorated with scenes representing lions attacking bulls and of dogs chasing antelopes and gazelles. The cover, supported by two colonnettes, bears the image of the god Bes, and is surmounted by a couchant lion. The base is supported by four heads of prisoners, of which two are negroes and two Asiatics.

12. — Alabaster box inlaid with red and black paste. The buttons are of obsidian.

182. — Candelabrum for three lamps of very delicate and graceful design, cut from one block of transparent alabaster. The three lamps represent an open lotus flower and two buds.

WALL FRAME 27.

A selection of staves, bows and other utensils.

In the centre :

119 and **121.** — Wooden bows, decorated with strips of bark.

120. — A large bow entirely covered with gold and inlay, some of the patterns being in wonderfully fine filigree.

127. — A double, composite bow, whose string was passed round the neck of a captive at each end.

128. — Wooden bow, decorated with strips of bark.

117 and **118.** — Pointed pegs of horn.

On the left :

126. — Curved walking-stick bearing an inscription.

122. — Wooden stick, decorated with gold leaf at each end.

130 and **131.** — Wooden sticks whose grips are covered with gold leaf.

133. — Long golden staff; the grip is decorated with designs in filigree-work.

132. — An ivory wand with an engraved inscription and gold ornamentation round the ends.

On the right :

123. — A curved stick, the gold-covered handle of which is ornamented with bands of patterns in filigree.

129. — Wooden stick, decorated with gold foil at each end.

134. — Wooden stick decorated with pieces of bark and with the elytra of beetles.

135. — Wooden stick with curved handle bearing a short inscription.

124. — Wooden staff, decorated with gold leaf, with ivory handle.

CASE 13.

178, 179, 180. — Ceremonial walking-sticks of wood, covered with a thin layer of gold. They have curved handles, representing a negro prisoner, whose head, arms and feet are of ebony. The ferrule is of blue fayence, inscribed with the cartouche of Tut-ankhamûn.

177. — Stick of similar type. The prisoner, whose bent body forms the end of the handle, is an Asiatic. The face, legs and hands are of painted wood.

175. — A similar stick, except that the handle is formed of two prisoners tied together. The negro is of ebony and the face, feet and hands of the Asiatic are of ivory.

176. — A similar stick, also with its handle representing two prisoners, who are in this case tied back to back. The negro is of ebony, and the face, feet and hands of the Asiatic are of ivory. The ferrule of this stick is also of ivory.

CASE 15.

187. — *Flabellum*, or ceremonial fan, with a long tubular-handle of gold. It was originally fitted with long ostrich feathers, which were stuck into the holes seen round the edge. The flat parts are covered with gold plate decorated, in *repoussé*, with scenes of ostrich hunting. On one side can be seen the king killing ostriches in the desert of Heliopolis; on the other he returns from his expedition with his trophies.

197. — Flexible stick of gold with its grip decorated with glass cloisonne-work and gold filigree.

191. — Wooden stick with curved handle, decorated with ivory and ebony.

189 and **190.** — Two sticks of wood with curved handles, decorated with a mosaic of bark and of beetles' *elytra* set in gold. At the grip is a band of gold.

125 and **186.** — Two military trumpets, one in bronze and the other in silver. A block of wood was placed inside so that the instrument should keep in shape.

CASE 17.

188. — *Flabellum,* or ceremonial fan, with a long wood and gold handle. Round the edge of the head are holes into which ostrich feathers were fixed. The sides of the head, covered with gold sheet, bear a design, inlaid with polychrome glass, of the royal cartouches, protected by two vultures and crowned with the head-dresses of Upper and Lower Egypt respectively.

195. — Stick, consisting of a golden tube about 1 m. 25 cms. long, having for a handle a solid gold statuette of the king, 10 cms. high, of very fine work.

196. — Another stick, similar to the last, in silver.

216. — Large ceremonial stick of gold, inlaid with polychrome glass at the handle and at the end.

215. — Fine straight golden stick. Its ferrule is of glass.

213 and **214.** — Two wooden sticks with curved handles, decorated with pieces of bark.

CASE 18.

14. — *Naos,* or shrine, of wood covered with gold sheet, represented on a sled overlaid with silver. It is fitted with a two-leaved door fastened with ebony bolts. The doors are decorated with six small scenes, finely wrought, of the intimate life of the king and the queen, treated in the delicately realistic style of El-'Amârna.

The left side and back of the shrine have six scenes of a similar nature. On the right side, the king and queen are represented at sport in the marshes. In the lower scene, the king is seated on a chair with a lion beside him, shooting birds, while the queen is ready to hand him a fresh arrow. In the upper scene, the royal pair are fowling in a papyrus boat.

CASE 20.

324. — Magnificent wooden chest, decorated with fine miniatures, of which nothing of the kind has been previously known in Egyptian art.

Cover : On the right, the king is represented in his chariot hunting the gazelle, the deer, the ostrich and other desert animals; on the left is a similar scene of the king hunting lions.

Large panels : On the right the king is at war, massacring his northern enemies, the Asiatics; on the left is a corresponding scene of him massacring his southern enemies, the Nubians.

Small panels : at the front and the back of the chest, the king, depicted as a sphinx, tramples his enemies.

The chest contained, among other things, clothes and sandals.

CASE 19.

22. — Elegant little child's arm-chair. It is of ebony, inlaid with ivory. The arms are decorated with panels covered with gold-leaf, worked in *repoussé*, representing an antelope in a floral design.

23. — Little wooden footstool, with ivory and ebony inlay, belonging to the child's arm-chair.

24. — Pretty stool, of the same style as the arm-chair and footstool.

CASE 21.

1. — The king's throne, of carved wood coated with gold, with a rich polychrome decoration in fayence, glass, stones and silver. The seat rests on four feline legs, those in front surmounted by two superb lions' heads. The arms are in the form of two crowned serpents with long wings extended in protection over the cartouches of the king, who bears here his old name of *Tutankhaten*, though in other parts of the throne it has been altered to *Tutankhamûn*. On the back panel is represented an indoor scene, charmingly realistic in style: the queen, holding a small vase in her left hand, stands before the king, who is seated in an easy attitude, and touches him gently on the shoulder; in the upper part of the panel the solar disk — the *Aten* of El-'Amârna — sheds its beneficent rays on husband and wife. The plants symbolizing the union of Upper and Lower Egypt (i. e. the lotus and the papyrus), which were in gilded wood and were used as a decoration between the legs of the throne, were broken away in ancient times.

2. — A footstool, of wood covered with gilded stucco and blue fayence. On it are represented prisoners, lying prostrate and bound under the feet of the king.

CASE 22.

3. — Wooden chair with an extremely finely sculpted back. The disk, nails and angle-pieces are of gold, and the claws on the lion-

feet of ivory. Between the legs of this throne were the symbolic plants of Upper and Lower Egypt. These were broken off in ancient times.

The back consists of an openwork scene representing a genius, , the emblem of eternity, kneeling on the sign ; above him is the solar disk flanked by the royal cartouches; on the right and the left the 'Horus Name' of the king is surmounted by a falcon wearing the *pshent* headdress.

4. — A cedar footstool, the top of which is carved with figures of prisoners lying bound and prostrate, which the king, when seated, tramples beneath his feet.

CASE 23.

21. — Large wooden chest, with rounded top, covered with white paint and decorated with strips of ebony. It contained the linen of the king. On the front are the cartouches of Tutankhamûn and of queen Ankhesenamûn.

25. — Wooden stool, painted white, decorated with plants symbolising the union of Upper and Lower Egypt.

26. — Another stool, also of wood, painted white. The seat is covered with a string mesh.

CASE 24.

5. — Large cedar-wood chest, decorated with gilded knobs and ebony and ivory inlay. It is fitted with four moveable poles, sliding in rings fixed on the bottom, by which it could be carried.

CASE 25.

94. — Large rectangular wooden chest, painted white, with ebony decoration.

337 to **340.** — Examples of king Tutankhamûn's gloves.

CASE 26.

19. — Divine serpent, resting on a stand, of gilded wood. This was probably intended to represent the goddess Kebhut, daughter of Anubis, who played a part in the funerary ceremonies.

18. — Wooden case, covered with black varnish, which was used as a shrine for the serpent.

332, 333. — Similar to 19 and 18.

CASES 28 AND 28 *b*.

168, 169, 170, 171. — Four long pieces of gilded wood shaped somewhat like the hieroglyph . Such objects, which are mostly found in groups of four on the friezes of sarcophagi, may represent either accessories for archery or else some throwing weapon.

CASE 43.

Five statuettes of Tutankhamûn, of gilded wood.

407. — The king, crowned with the Red Crown of Lower Egypt, standing upon a flat boat (which, in reality, would be of papyrus) is shown throwing a harpoon.

408. — Figure of the king carried on the head of the goddess Menkaret.

411. — Figure of the king walking and holding the crook and the *flagellum* in his hands. He is wearing the crown of Lower Egypt.

409. — Similar to the above, but the king is here wearing the crown of Upper Egypt.

410. — Group in wood, black varnished, representing the king standing on the back of a panther.

CASE 44.

Statuettes of gods, in gilded wood.

417. — The god Anhur Shu.

418. — The falcon Seped, on an ensign.

419. — The falcon Gemhsu, on an ensign.

412 to **416.** — The gods known as the "Children of Horus" : Qebhsennuf **(412)**, Duamutef **(413** and **414)**, Amseti **(415)** and Hapi **(416)**.

CASE 45.

395. — Cow's head, of wood black varnished and gilded. The horns are of copper.

CASE 46.

Statuettes of gods in gilded wood (except no. **423**).

422. — The god Atûm.

424. — A god, hitherto unknown, named Mamu.

420. — The god Geb.

426. — The god Khepru.

423. — Statuette in wood, varnished black, of a completely naked god, wearing the lock of youth. It is of Ahi, son of the goddess Hathor of Dendera, whose emblem he shakes in his right hand.

421. — The goddess Nephthys.

425. — The goddess Isis.

CASE 47.

Statuettes of gods in gilded wood :

427. — The serpent Neter-'ankh.

428. — The lion-headed goddess Sekhmet, seated.

431. — A god called Ta-ta.

432. — The god Ptah.

430. — A god called Send.

433. — The god Tatenen.

429. — Horus in the form Har-khent-khem.

434. — Horus in the form «Horus the great».

CASE 48.

346. — Box in the form of a cartouche, of red wood and ebony. The cover is of gilded wood, bearing the name of Tutankhamûn. The hieroglyphs are in ebony and coloured ivory.

347. — Box of red wood decorated with ivory and ebony. The work is very fine indeed.

CUPBOARD A.

Shelf 1 (below) : **10, 35, 33, 34, 325, 36, 38.** — Alabaster vases of different types.

Shelf 2 : **142.** — Wooden bowl with gilded edge.

161 to **167.** — Rings and bracelets in glass, fayence, alabaster and resin.

158 to **160.** — Amulets : knot of Isis , in red jasper **(159)**; ringed cross with cartouche, in blue fayence **(160)**; three serpents' heads **(158)**.

157. — Object of unknown use, of ivory and wood.

145 to **151**. — Model tools in wood and bronze : adzes, mallet, etc.

155 and **156**. — Two *kohl*-containers.

143. — Alabaster strainer.

153. — Model tools : two dark stone knives.

154. — Model tools : five white stone knives.

152. — Four palettes of white stone.

144. — A curved horn.

Shelf 3 : **87**. — Fine headrest, of well carved wood.

44 and **45**. — Two cups of pale green fayence.

137 and **139**. — Two small vases of blue glass.

40. — Perfume-vase of peach-coloured fayence.

41. — Vase of blue fayence.

136. — Ivory pomegranate.

43. — Perfume-vase of green fayence.

88. — Headrest of wood, covered with golded stucco.

138. — Cup of cream coloured glass.

Shelf 4 : **60** and **63**. — Two large vases of pale green fayence.

192. — "*Dad*" sign, , of painted wood.

CUPBOARD B.

Shelf 1 (below) : **174.** — Basket containing fruit of the *dôm*-palm.

37, 39, 326. — Large alabaster vases.

173. — Papyrus hamper, divided into nine compartments, having perhaps contained vases or other fragile objects.

Shelf 2 : **57** to **59.** — Three cubit rods, of wood, each measuring about 0 m. 52 cms. in length.

198, 204, 205, 208, 210, 211. — Libation-vases of dark blue fayence.

49. — Cup of dark blue fayence.

54 to **56.** — Three other cubit rods.

Shelf 3 : **46, 47, 51.** — Cups of dark blue fayence.

199, 200, 202, 206. — Libation-vases of dark blue fayence.

61. — Large vase of pale green fayence.

42, 53, 203. — Libation-vases of dark blue fayence, inscribed with the royal cartouches.

62. — Large blue fayence vase.

48, 50, 52. — Cups of dark blue fayence.

201, 207, 209, 212. — Libation-vases of dark blue fayence.

Shelf 4 : **193.** — Two little *naos* on one stand. They are of wood, covered with black varnish.

194. — Sacred goose of Amûn. Wood covered with black varnish.

172. — Object of unknown use : the sign between two towers. Wood, covered with black varnish.

CUPBOARD E.

Shelf 2 : **217** and **218.** — Two maces of gilded wood.

140 and **141.** — Two throwing-sticks of gilded wood with ends of blue fayence.

91. — Small cedar-wood box decorated with ivory and ebony. Without cover.

93. — A cedar box for toilet articles, in the form of a cartouche bearing the names of the king.

74, 64 and **80.** — Three statuettes of the king in stone or glass.

90. — Perfume-box in the form of a goose, whose wings, which are moveable, serve as a cover. Ivory and ebony.

92. — Cover of a box incrusted with glass, bearing the image of the princess Nefer-nefru-rê'.

Shelf 3 : **27** and **29.** — Two bronze torch-holders on wooden bases; they are in the form of the sign of life ☥ with two arms clasping a holder of gilded bronze, in which the torch stood in oil. Only one of the torches (no. **27**) has survived in good condition.

31 and **32.** — Two *sistra* (or rattles); through the loop-shaped frames of gilded bronze are passed three metal rods in the form of serpents, on each of which run three rings. The handle is of wood, coated with gilded stucco.

89. — Beautiful ivory casket; on the front and lid the names of the King are carved in low relief; on the back stands out a little column with lotus capital. The casing of the feet, the hinges and the studs are of gold.

28 and **30.** — Two other torch-holders like nos. **27** and **29.** The arms, however, are wider apart and probably clasped little vessels of oil with a floating wick.

CUPBOARD F.

Shelf 1 (below) : **398**, **399** and **400.** — Three tall stands supporting saucers, two of which are provided with covers. Alabaster.

435 and **436.** — Two beautiful examples of the "Symbol of Anubis" consisting of a stalk terminating in a papyrus bud and fixed in a vase which served as a stand. To the stalk is attached a water-skin, in a form of a decapitated animal. Of gilded wood and alabaster.

Shelf 2 : **401.** — Little basket made of papyrus fibre.

384 and **385.** — Amulets : the "*Dad*" and the papyriform column . Of blue fayence.

389. — A pair of amulets in the form of the hieroglyph , symbolizing "renewal". Blue fayence.

402. — Fine ivory dish.

390. — Clay brick, inscribed on its upper surface, on which is mounted a reed torch.

393 and **394.** — Little alabaster vases, of which one contains natron.

Shelf 3 : **386.** — Little *ushabti* of wood.

387. — Horus with falcon's head. Blue fayence.

388. — Thôut, ibis-headed, of blue fayence.

391 and **392.** — Two wax ducks.

1st July 1927.

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